

Organ Arrangements

EDITED BY

GEORGE C. MARTIN

Organist of St. Paul's Cathedral.

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THE ORGAN WORKS OF J. S. BACH.

EDITED BY J. F. BRIDGE, MUS. DOC., OXON., AND JAMES HIGGS, MUS. BAC., OXON.

In this, the first complete English Edition of John Sebastian Bach's Organ Works (the Chorale Preludes excepted), the distribution of the parts between the hands is, in all doubtful cases, clearly indicated by the notes that are to be performed by the right hand being printed on the upper of the two manual staves, while the notes that are to be played by the left hand will be found on the lower of the two manual staves. As far as possible care has been taken not needlessly to divide a middle part between the two hands when it can be conveniently performed by one hand continuously. The text has been carefully collated with former Editions, but generally where it differs from Griepenkerl's reading (Peters) it will be found to agree with the more recent Edition of the German Bach Society. Much thought has been given to secure convenient points for turning over, a matter of considerable importance to the performer. (See the "Great" G minor and the "St. Ann's" Fugues.) Suggestions as to the rate of performance and general treatment are given without encumbering the page with too detailed directions, and it is hoped the work in its complete form will be found a boon to the earnest Organ student.

Book I.—EIGHT SHORT PRELUDES AND FUGUES s. d. 2 6

The eight short Preludes and Fugues in the first book are of inestimable value as an introduction to Bach's greater Organ works. Occasional marks of phrasing are added. The changes of keyboard or registers are very simple, and are only made in places where the structure of the composition allows and justifies the treatment. The work is laid out for a three-manual Organ, but the several compositions may generally be performed on an instrument of two manuals.

Book II.—PRELUDES, FUGUES, AND TRIO s. d. 3 0

The second book is more advanced in point of difficulty than the first, and will be found of conspicuous interest. It includes the well known "Giant" in D minor, the shorter Prelude and Fugue in E minor (a great favourite with Mendelssohn), and an exceedingly effective Prelude and Fugue in C minor, in addition to other less-known but important works. It is a specialty of this edition that a convenient and effective mode of performance is everywhere indicated.

Book III.—PRELUDES, FUGUES, AND FANTASIA s. d. 3 0

The third book contains compositions of greater difficulty, it is therefore more fully fingered and marked for the pedals. It is believed Organ Students will derive the greatest possible assistance by having their attention directed from the outset to a convenient method of dealing with each difficulty as it arises. The present book includes the Fugue in B minor, on a subject from Corelli, a beautiful Prelude and Fugue in A major (most useful for obtaining command of the higher part of the Pedal-board), a Prelude and Fugue in C major, a Fantasia and Fugue in C minor, and the well-known short G minor Fugue.

Book IV.—SONATAS FOR TWO MANUALS AND PEDAL s. d. 3 0

The fourth book contains the first three of the six celebrated Sonatas or Trios for two manuals and pedal. Spitta says: "These Sonatas were intended by J. S. Bach to complete the education of his eldest son, Wilhelm Friedemann, as an organist." They are invaluable as studies and very beautiful as music. In the present edition they are for the first time fingered and marked for the Pedals.

Book V.—SONATAS FOR TWO MANUALS AND PEDAL s. d. 3 0

The fifth book contains the last three of the six Sonatas. Those in E minor, C major, and G major. They are of exceeding value to the Student of Organ Playing. The mastery of them assuring him of that thorough independence of hands and feet so indispensable to the fully accomplished organist. As in the former book, proper fingering and pedalling is everywhere indicated. The Preface contains a detailed analysis of each movement.

Book VI.—PRELUDES AND FUGUES s. d. 3 0

The sixth book includes several of Bach's greatest and most popular Organ Works. (1) The Toccata in D minor, with its contrasting effects of recitative-like passages and massive harmonies. (2) The well known Prelude and Fugue in D major, which Spitta describes as "one of the most dazzlingly beautiful of all the master's Organ Works. . . . Skilful pedal-players will find it exactly suited to them, for the theme is quite exceptionally fitted for pedal technique." (3) The Prelude and Fugue in F minor, less known perhaps than the other contents of the book, but scarcely less beautiful, or less worthy of the student's attention. (4) The great Prelude in E flat major, together with the Fugue in three sections, known as the St. Ann's. The whole are laid out with especial regard to the convenience of the player.

Book VII.—PRELUDES AND FUGUES s. d. 3 0

The seventh book contains several of Bach's most masterly works. The great A minor Prelude and Fugue, the lovely B minor Prelude and Fugue, and the majestic C minor Prelude and Fugue are included together with two that are less well known—a Prelude and Fugue in C major, a brilliant work, and the Prelude and Fugue in G major (Prelude in 3-2 time). This work has perhaps suffered in popularity from the fact of its having hitherto been set out in a somewhat crowded manner, a defect that has been remedied in the present edition.

Book VIII.—PRELUDES AND FUGUES s. d. 3 0

The eighth book contains five of Bach's masterpieces—viz., Prelude and Fugue, C major (four movements); Prelude and Fugue, E minor, sometimes known as the "Wedge" Fugue, from the form of the subject. The G major Prelude and Fugue, a brilliant work; Prelude and Fugue, G minor, perhaps the least known of the five works, but a worthy companion of the others, and the great Fantasia and Fugue in G minor, a work of world-wide reputation.

Book IX.—TOCCATAS, PRELUDES, AND FUGUES s. d. 3 0

The ninth book includes the great Toccata in C major, with the unique intermediate Adagio. The Prelude and Fugue in D minor (the Fugue adapted and arranged for the Organ by Bach from the solo Violin Sonata in G minor). Prelude and Fugue in C major (Prelude in 9-8 time), one of the original "Six Grand Preludes and Fugues," and truly a grand work. The three-section Fantasia in G major; and the gigantic Toccata and Fugue in F major.

Book X.—TOCCATA, PRELUDES, AND FUGUES s. d. 3 0

The tenth book contains (1) The great Toccata and Fugue in D minor (*Dorico*); (2) A little known Prelude and Fugue in A minor, which, although not taking rank among Bach's greatest works, is yet of much interest (*vide* Preface); (3) Passacaglia and Fugue in C minor, universally regarded as one of the Master's best works, and eminently fitted to display the resources and grandeur of the Organ; (4) The Fugue in C minor on a theme by Legrenzi, with its brilliant and Fantasia-like Coda; (5) A detached Prelude in A minor, which only requires to be better known to command wider appreciation than it has hitherto obtained.

Book XI.—FOUR CONCERTOS s. d. 3 0

The eleventh book contains Four Concertos, which are arrangements of works originally written as Violin Concertos by Vivaldi. No. 1 is in G major; No. 2 in A minor; No. 3 in C major; No. 4 in C major. The Preface contains a biographical note of Vivaldi, and a short analysis of the Concertos contained in the Number.

Book XII.—PRELUDES, FANTASIAS, FUGUES, TRIO, &c. s. d. 3 0

This concluding book contains some of the less known of Bach's Organ Works, but in general attractiveness may compare not unfavourably with either of the previous books, its interest being of a very diversified character. It includes more than a dozen pieces:—a brilliant Fugue in G major, 12-8, of great interest and effect; Fantasia and Fugue in A minor, a very attractive work; Fantasia with imitation, B minor, sometimes included among the clavier works, but essentially organ music; Fantasia in G major, an interesting and important work. There are also several smaller compositions (some for manual alone), as Fugues in D, G, C, and C minor, two Preludes and a Fantasia in C, a Trio, Aria, and the Pastorale in F, with other pieces associated with it after the manner of a Suite.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.



ma 121079(1)

MARCHE FUNÈBRE.

Arranged by
W. Alcock.

P. Tschaïkowsky.
Op. 40. N° 3.

Tempo di Marcia funebre.

MANUAL. Ch. 8 ft Sw. coup.

Sw. legato

Sw. poco più f

PEDAL. *doloroso e con molto sentimento pesante*

16 ft Sw coup.

1. 2. *risoluto*

ff Tromba. L.H. Full Sw.

Tromba. 3 L.H. Sw.

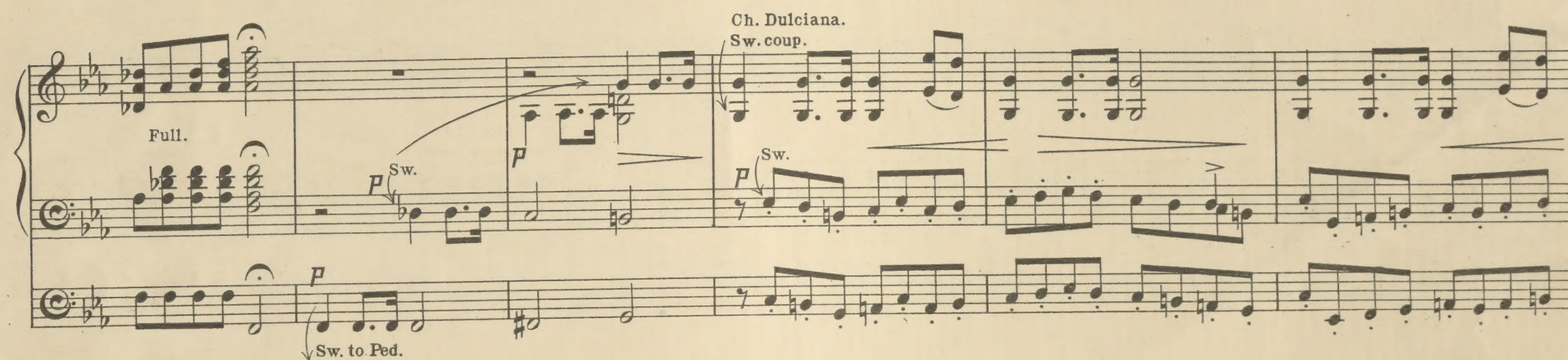
Tromba. 3 L.H. Sw.

Tromba. 3 L.H.



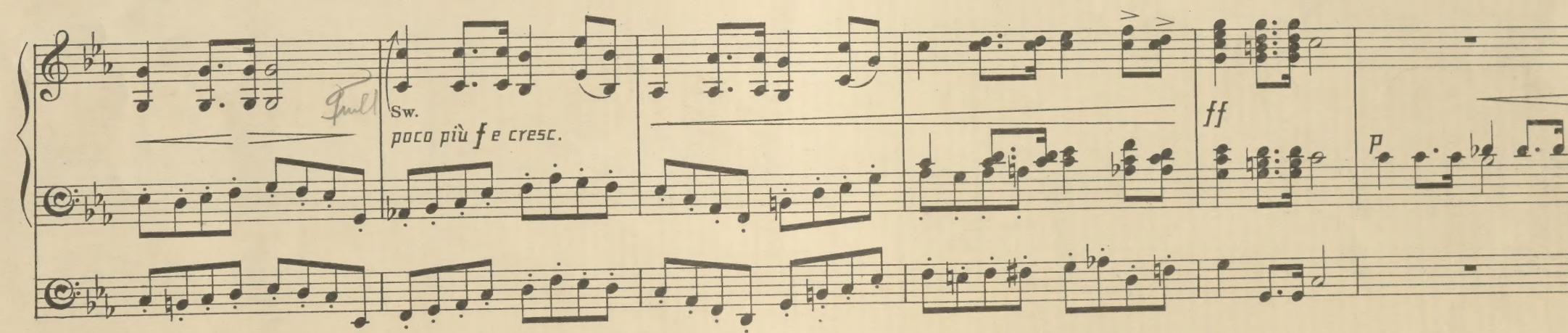
Sw. *Gt. mf* *CRSC.* *f*

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a series of chords and single notes, some with accents. The middle staff is in bass clef and contains a melodic line with eighth and sixteenth notes. The bottom staff is in bass clef and contains a rhythmic accompaniment of eighth notes. Dynamic markings include 'Sw.' (Sforzando), 'Gt. mf' (Great mezzo-forte), 'CRSC.' (Crescendo), and 'f' (forte).



Full. *Ch. Dulciana.* *Sw. coup.* *P* *Sw.* *P* *Sw. to Ped.*

The second system of musical notation continues the three-staff format. The top staff features a 'Full.' (Full) marking and a 'Ch. Dulciana.' (Chamber Dulciana) marking. The middle staff has a 'Sw. coup.' (Sforzando coupé) marking. The bottom staff has a 'P' (Piano) marking and a 'Sw. to Ped.' (Sforzando to Pedal) marking. The music includes various chordal textures and melodic lines.



Full *Sw.* *poco più f e cresc.* *ff* *P*

The third system of musical notation concludes the page. The top staff has a 'Full' (Full) marking and a 'Sw.' (Sforzando) marking. The middle staff has a 'poco più f e cresc.' (poco più forte e crescendo) marking. The bottom staff has a 'ff' (fortissimo) marking and a 'P' (Piano) marking. The system ends with a final chord in the top staff and a melodic line in the bottom staff.

Orch. Oboe. or Gamba Ch.

cantabile

Sw.

p

p

mf

Gt & ft

Ch.

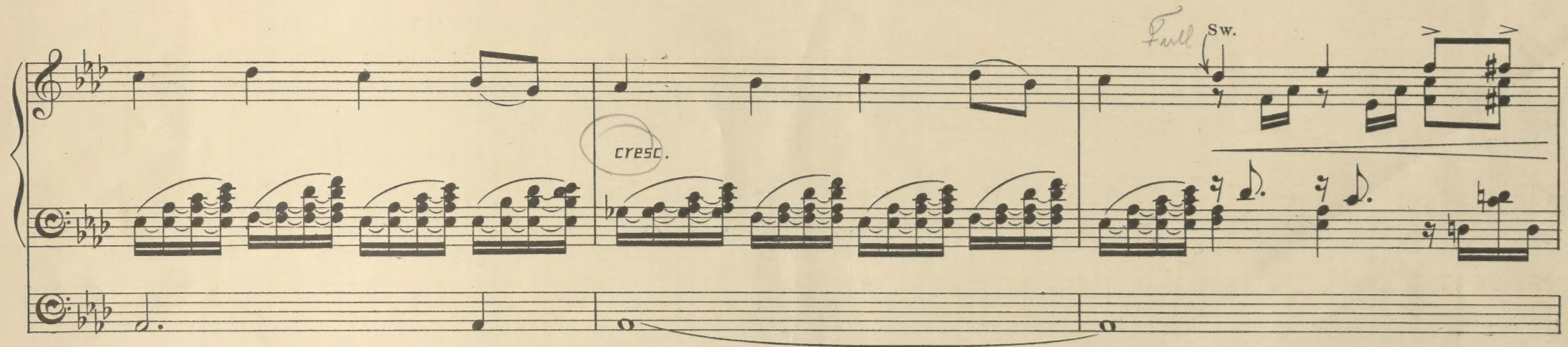
Gt

Sw.

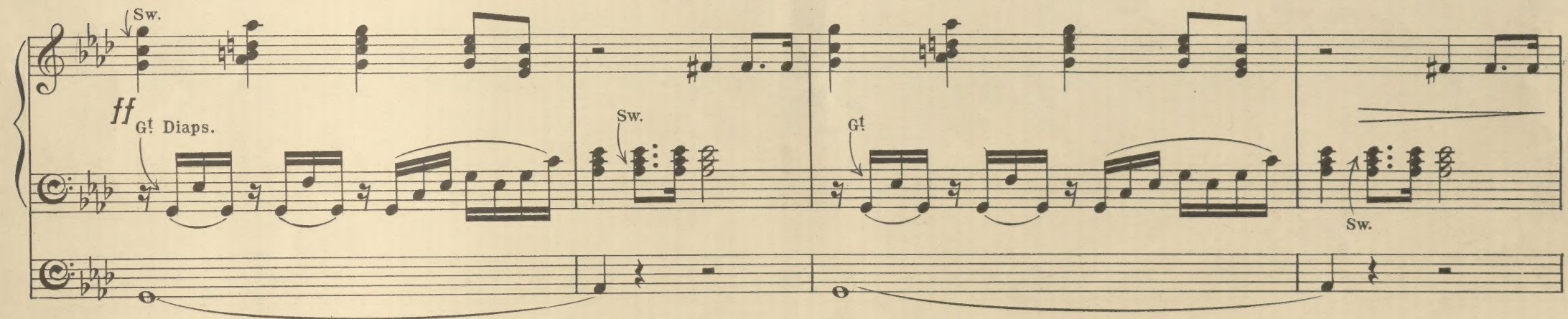
Clarinet.



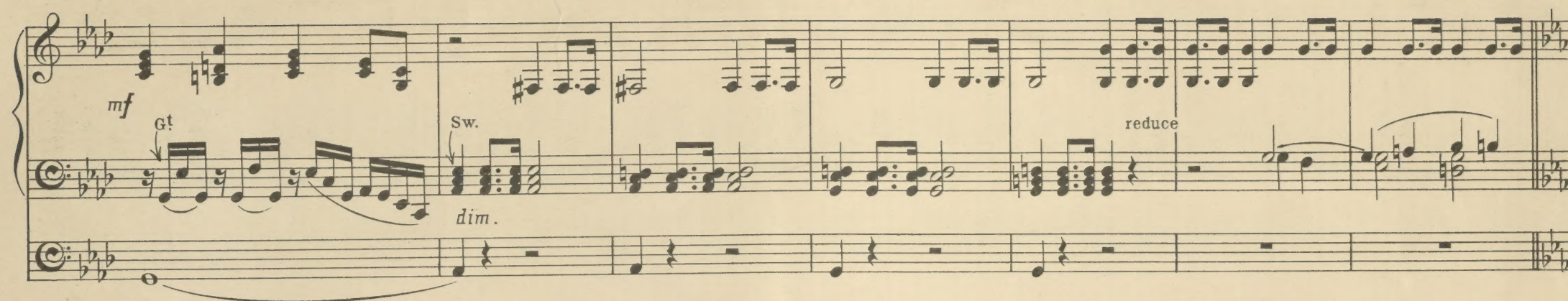
First system of musical notation. The top staff (treble clef) contains a melody with eighth and quarter notes. The middle staff (bass clef) features a dense, continuous texture of sixteenth-note chords. The bottom staff (bass clef) contains a simple bass line with quarter notes.



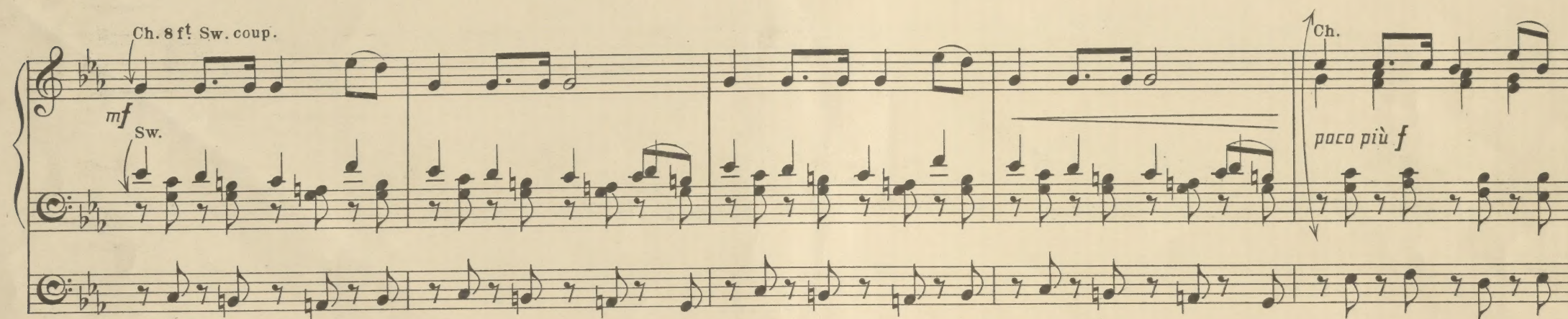
Second system of musical notation. The top staff continues the melody. The middle staff has a *cresc.* marking above it. The bottom staff has a *Full Sw.* marking above it. The system concludes with a double bar line.



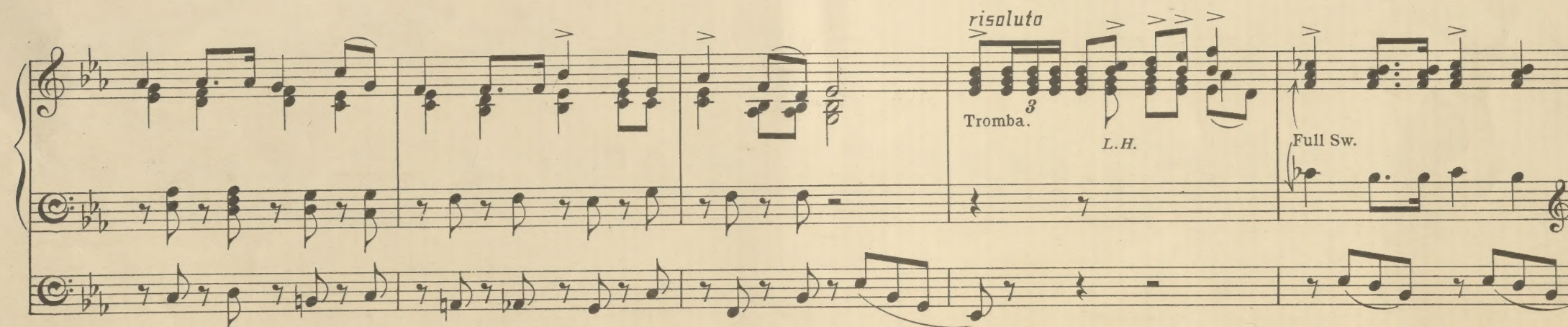
Third system of musical notation. The top staff begins with a *Sw.* marking. The middle staff has a *ff Gt Diaps.* marking. The bottom staff has a *Sw.* marking. The system concludes with a double bar line.



First system of musical notation. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats. The first staff begins with a *mf* dynamic. The middle staff has a *G!* marking. The bottom staff has a *dim.* marking. The system concludes with a *reduce* instruction.



Second system of musical notation. The top staff begins with a *Ch. 8 ft. Sw. coup.* marking. The middle staff has a *mf* dynamic and a *Sw.* marking. The system concludes with a *Ch.* marking and a *poco più f* instruction.



Third system of musical notation. The top staff has a *risoluto* marking. The middle staff has a *Tromba.* marking and a *L.H.* marking. The system concludes with a *Full Sw.* marking.

First system of musical notation. The top staff is for Tromba (Trombone), marked with a 3 (triple). The middle staff is for Sw. (Soprano), and the bottom staff is for L.H. (Left Hand). The key signature is B-flat major. The music consists of several measures with various rhythmic values and articulation marks.

Second system of musical notation. The top staff is for Sw. (Soprano), and the bottom staff is for Gt. (Guitar). The key signature is B-flat major. The music includes a crescendo marking and a forte (f) dynamic marking.

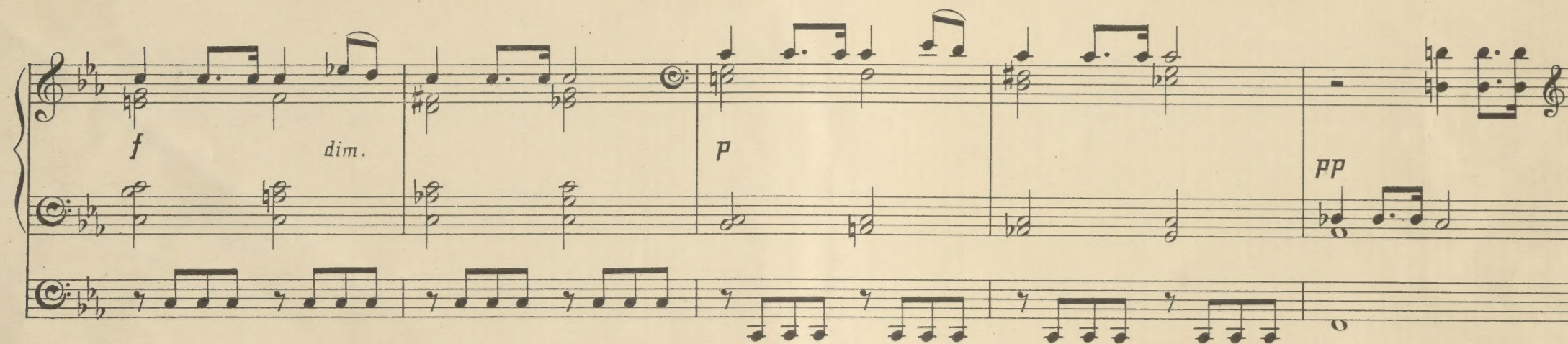
Third system of musical notation. The top staff is for Ch. Dulciana (Chamber Dulciana), marked with a Sw. coup. (Soprano coupé). The middle staff is for Full. (Full), and the bottom staff is for Sw. (Soprano). The key signature is B-flat major. The music includes a piano (p) dynamic marking and a Sw. to Ped. (Soprano to Pedal) marking.



Sw.
poco più f e cresc.

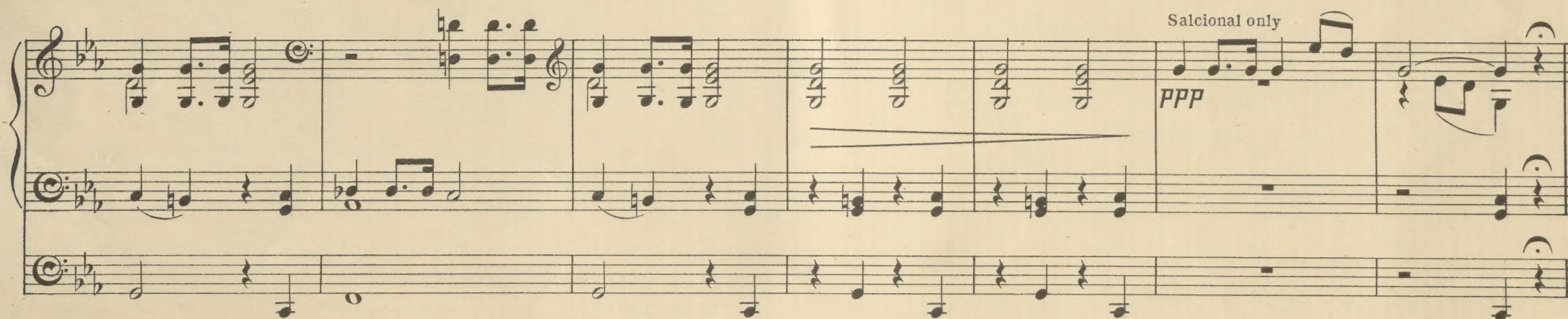
ff

This system contains three staves of music. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats. The first two staves have a crescendo line over them. The third staff has a crescendo line over it. The system ends with a double bar line and a repeat sign.



f *dim.* **p** **pp**

This system contains three staves of music. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats. The first two staves have a decrescendo line over them. The third staff has a decrescendo line over it. The system ends with a double bar line and a repeat sign.



Salcional only

ppp

This system contains three staves of music. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats. The first two staves have a decrescendo line over them. The third staff has a decrescendo line over it. The system ends with a double bar line and a repeat sign.

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for the

Organ.

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